

# CLEVELAND ART



## IN THIS ISSUE

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Tuesday, Thursday,  
Saturday, Sunday 10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

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**Exhibitions** What's now on view.



**British Galleries Reinstallation**

Three curators discuss the  
upcoming project's goals.



**Tiffany in Bloom** Stephen Harrison introduces a focus exhibition of Tiffany lamps.



**The Hallwyl Reliquary** Amanda Mikolic describes a masterwork on loan from Basel.



**May Show Artists** The Museum Archives makes a wealth of information accessible.



**Collection Online** Jane Alexander runs down the new features, including the ability to take a 3-D look at selected objects.



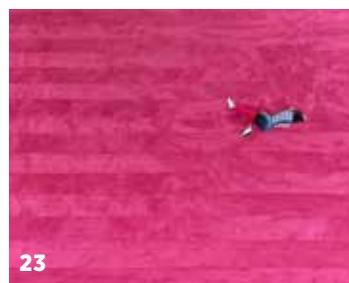
**The Frances Taft Archive** The legendary Clevelander's papers find a home.



**Events** From Holiday CircleFest and Winter Lights to MIX: Magic and MIX: Icon.



**Film and Performance** Overlooked Kurosawa and music in the galleries.



**Education** A vibrant fall lineup awaits.



**Philanthropy** News and events.



**New in the Galleries** Now on view in the Islamic galleries.

## FROM THE DIRECTOR

Dear Members,

I would like to take this opportunity to thank you, our members, for helping to make the past year such a stellar period for the Cleveland Museum of Art. During our last fiscal year, we welcomed nearly 865,000 visitors to the museum, smashing every previous record. That number is higher, even, than the attendance during our centennial, which in turn marked another milestone. If one adds the 142,000 people whom we estimate participated in our off-site programs, then we served more than one million people in the 12 months ending in June.

We are among the largest freely accessible encyclopedic art museums in the United States. Yet maintaining free general admission is a costly undertaking, and our ability to organize international loan shows, host community programs, and conduct essential conservation work depends on the generosity of our supporters. The CMA's endowment covers some costs, but it is philanthropic donations from our friends—through membership, annual giving, and special gifts—that provide the vital funding we need to deliver exceptional art opportunities for visitors of all ages.

Our next year, with dazzling exhibitions of the work of Michelangelo, Louis Comfort Tiffany, and Picasso, promises to bring even more excitement, and we look forward to you continuing this journey with us. The museum's annual giving campaign provides critical support above and beyond your membership dues. Your contribution will help the Cleveland Museum of Art continue to create transformative experiences through art "for the benefit of all the people forever." Since no premiums or tangible benefits are provided in return, annual fund gifts are 100 percent tax deductible. To make a year-end gift to the annual fund, please use the envelope and form enclosed, visit [give.clevelandart.org](http://give.clevelandart.org), or call 216-707-2743.

Thank you again for your commitment to the Cleveland Museum of Art.

With every good wish,

William M. Griswold  
Director



**Study of a leg (recto)**  
1524. Michelangelo Buonarroti (Italian, 1475–1564).  
Black chalk, stylus; 20.7 x 24.7 cm. Teylers Museum, Haarlem, purchased in 1790.  
© Teylers Museum, Haarlem

## EXHIBITIONS

**Michelangelo: Mind of the Master** Through Jan 5, 2020, Kelvin and Eleanor Smith Foundation Exhibition Hall. Spanning Michelangelo's career and major projects, a group of rarely seen drawings shows how the Italian Renaissance artist conceived the figures that appear in his finished works, including the Sistine Chapel ceiling and *Last Judgment* fresco.

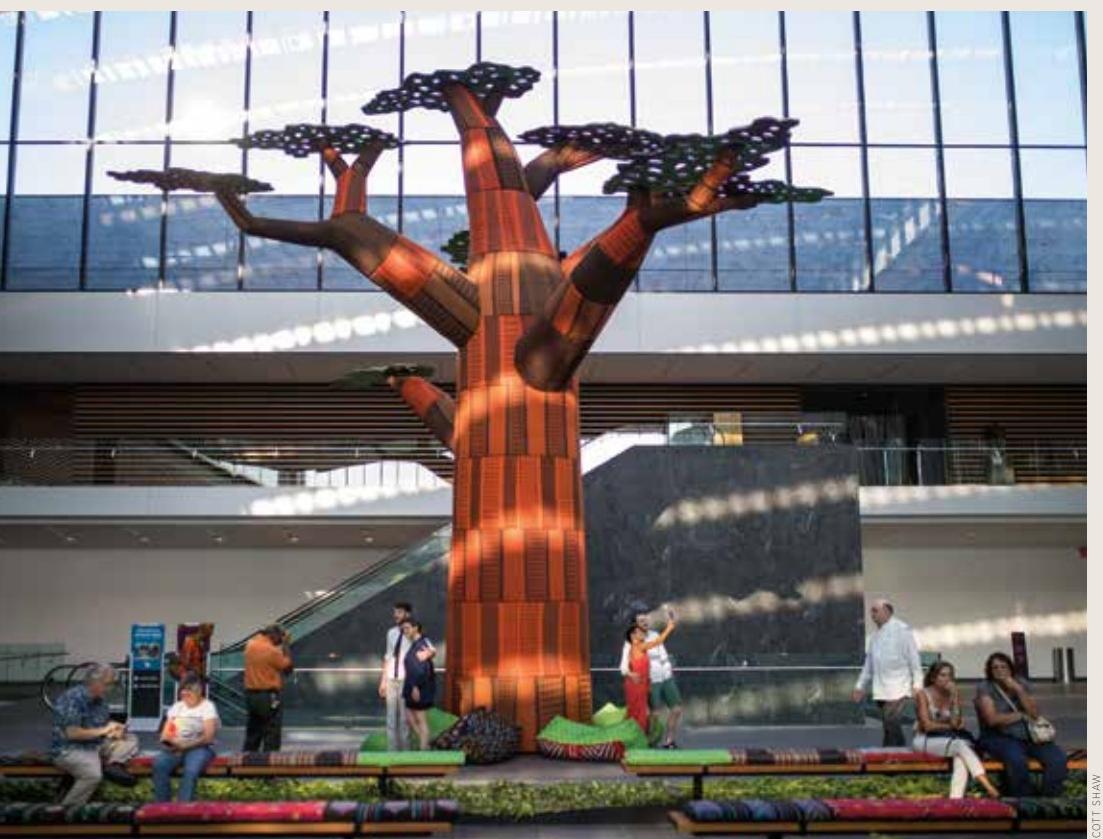
Organized by the Teylers Museum in collaboration with the Cleveland Museum of Art and the J. Paul Getty Museum

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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SCOTT SHAW

**Liu Wei: Invisible Cities** Through Feb 16, 2020, Mark Schwartz and Bettina Katz Photography Gallery (230). This joint presentation with moCa Cleveland is the first solo US museum exhibition by Chinese artist Liu Wei. The CMA features its monumental painting *Panorama No. 2* and a series of recent sculptures.

Organized by Museum of Contemporary Art Cleveland in collaboration with the Cleveland Museum of Art, *Liu Wei: Invisible Cities* is presented with the generous support of Richard & Michelle Jeschelnig.

The exhibition is made possible through a partnership of Museum of Contemporary Art Cleveland with the artist's studio; Lehmann Maupin, New York, Hong Kong, and Seoul; Long March Space, Beijing; White Cube; and the Beijing Contemporary Art Foundation.

**Master/Apprentice: Imitation and Inspiration in the Renaissance** Through Feb 23, 2020,

James and Hanna Bartlett Prints and Drawings Gallery (101). Works from the museum's collection survey the impact of Michelangelo on the history and practice of art in Europe in the 1500s and beyond. On view are prints, drawings, and sculptures by artists who copied, imitated, or took inspiration from the Italian Renaissance master.

Organized in collaboration with graduate students in the course After Michelangelo, taught by Dr. Emily Peters and associate professor Erin Benay in the CMA-CWRU Joint Program

Major Sponsor



**Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany** Through Jun 14, 2020, Julia and Larry Pollock Focus Gallery (010).

This exhibition showcases Louis Comfort Tiffany's iconic stained glass lamps and other Art Nouveau creations recently received from the estate of a distinguished Cleveland collector.

Major Sponsor  
**Margaret and Loyal Wilson**

Supporting Sponsors  
**Julia and Larry Pollock**

**Ámà: The Gathering Place**

Through Dec 1, Ames Family Atrium. Emeka Ogboh's installation was commissioned especially for the atrium. Ogboh integrates sound, sculpture, and textiles that evoke a traditional Igbo (Nigerian) setting and reimagines those elements through a contemporary global lens.

Presenting Sponsor  
**Sandy and Sally Cutler Strategic Opportunities Fund**

**Color and Comfort: Swedish Modern Design** Through Feb 9, 2020, Arlene M. and Arthur S. Holden Textile Gallery (234).

The bold, colorful patterning of the 1920s, the nostalgia for Swedish cultural heritage during the 1930s, and the sparse lines of abstraction from the 1950s to the '60s come together in this exhibition, revealing a particularly Swedish sensibility in modern design.

Supporting Sponsor  
**Mrs. David Seidenfeld**

**Ámà: The Gathering Place**

Emeka Ogboh (Nigerian, b. 1977). Dimensions variable. Courtesy of the artist

## COLLECTION

# Reimagining the British Galleries

Our curators preview the new look of the space

## GALLERY REINSTALLATION

### British Galleries

Paul J. and Edith Ingalls Vignos Gallery (203a)

Ellen and Bruce Mavec Gallery (203b)

Early next year, the British galleries (203a-b) will close for reinstallations for the first time since 2008, when the upper floor of the renovated 1916 building opened. The three curators overseeing these collections—Betsy Wieseman, chair of European art from classical antiquity to 1800 and Paul J. and Edith Ingalls Vignos Jr. curator of European paintings and sculpture, 1500–1800; Cory Korkow, associate curator of European paintings and sculpture, 1500–1800; and Stephen Harrison, curator of decorative arts and design—recently discussed the project and its goals.

**Betsy Wieseman** The reinstallations of the British galleries allows visitors to encounter some old favorites in a new context—for example, the *Portrait of the Ladies Amabel and Mary Jemima Yorke* by Joshua Reynolds between the pair of recently acquired Chippendale candlestands. In effect, you'll experience the painting in three dimensions with furnishings, much like someone would have seen it originally.

**Cory Korkow** More than a dozen additional paintings and sculptures—recent acquisitions, gifts, and works that haven't been on view for decades—



provide a much more holistic approach to displaying British art. Plus, we're bringing in works from other galleries.

**Stephen Harrison** The addition of decorative arts and furniture acquired over the past 10 years allows us to tell a story that we weren't able to tell before. For example, our settee by Thomas Hope from around 1802 used to be shown in the neoclassical gallery because at the time it was really our only example of British neoclassicism, and I didn't want it to live all on its own in the British galleries. By placing it near the somewhat earlier Chippendale candlestands, we can now present a dialogue between late 18th-century and early 19th-century neoclassicism.

**BW** A wonderful aspect of this installation is that the settee will be in the background when you're in front of the candlestands, so you can see them in the same eyeful. We should point out that the settee has been reupholstered. A remnant of the original upholstery was still adhered to the back side of the frame, so we were able to have fabric specially woven and dyed to match that, and it's just glorious.

**SH** Whether you approach the newly reinstalled space from the American colonial gallery or from the neoclassical gallery, there are large, imposing works that will draw you in. When you look back into the British galleries from the American colonial gallery, for example, the first thing you see is Turner's *Burning of the Houses of Lords and Commons*, which is . . . kind of a nice touch. [A bit of curatorial humor!]

**CK** The view that I'm most excited about has two monumental paintings flanking the central mantel on the west wall, one of which is Thomas Gainsborough's magnificent *Portrait of George Pitt, First Lord Rivers*. It hasn't been on view for decades because of a condition issue that our conservators have now remedied.

**SH** The mantel is about the only thing that has remained stationary. Everything else has moved around it.



**Virtually Installed** From left: Harrison, Korkow, and Wieseman peruse a gallery plan for the reinstalled British galleries this past September.

**Hen and Chicks Tureen and Stand** c. 1755. Chelsea Porcelain Factory (Britain). Soft-paste porcelain; 24.8 x 34.9 x 25.7 cm. Purchase from the J. H. Wade Fund, 1984.58



**CK** That's true. For example, we shifted the central wall back and away from the mantel, creating space for a truly impressive, grand installation, like you would see in an English country house.

**SH** At the east end we removed the bulky cases, helping us to concentrate on our collection of British ceramics and silver. In the previous installation, American colonial and British silver were mixed to show the influence of the latter, almost as a prelude to the American colonial gallery. Now we're focusing

specifically on British silver, and we'll be reinstalling the American silver objects in their respective galleries, codifying the importance of decorative arts in the interior scheme of a country house.

**CK** Speaking of which, the British galleries' color scheme is also changing.

**SH** The wall color will be perhaps the most noticeable change to visitors. We've moved away from an earlier color that was chosen to be sympathetic to certain pictures but was not historically accurate.

**CK** We're fine-tuning a color called green verditer, a light blue-green often found in 18th-century rooms.

**BW** What I love about this current reinstallation is that when Stephen and I worked on the northern European galleries last year, he (as a decorative art and design scholar) identified the appropriate wall colors, but in this instance it was Cory who came up with the suggestion. We have flexible roles in reinstallation projects.

**SH** Exactly. This has truly been a collegial effort, and it's indicative of curatorial teamwork throughout the galleries. When the galleries were installed a decade ago, the staff dedicated itself to integrated installations of decorative arts with painting and sculpture, a methodology that provides visitors with the context of a particular time and place when all these different genres of art were being produced.

**BW** That approach creates a much richer environment.

**CK** From my perspective, installing paintings and sculpture alongside decorative arts enhances the visitor's experience, helping them to understand all the works in historical context. That resonance makes them even more beautiful.

**BW** We've also benefited from discussions with our colleagues in the interpretation department to help us most effectively communicate insights and information—like why artworks are arranged in a particular way.

**SH** One work I hope visitors will see anew is the extraordinary *Hen and Chicks Tureen and Stand* by the Chelsea Porcelain Factory, which will have its own display case in an area that links it visually with a landscape and hopefully a painting depicting a beloved animal, because its intended context

#### **The Life of Buckingham**

c. 1855. Augustus Leopold Egg (British, 1816–c. 1863). Oil on board; 30.5 x 40.5 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2014.373

derives from that great era of animal husbandry and the like—very much a gentlemanly pursuit. To see that work now in the context of country-house living and collecting tells a much stronger story.

To complement the Chippendale candlestands, we have acquired the rare French version of Thomas Chippendale's massive book [more than 300 pages] of 18th-century design. Chippendale had hoped that publishing the book in French would help his designs catch on in Europe. In the end, they were most popular in America, where they greatly influenced colonial furniture.

**CK** When I began working on this project, I thought about it from the perspective of bringing my family and friends into the gallery. What's the first thing I would take them to see? That's Augustus Egg's *The Life of Buckingham*, a quirky mid-19th-century history painting of the notorious 17th-century Duke of Buckingham dining at the court of King Charles II. The duke was a wicked man who met an untimely end, and Victorians loved a cautionary tale! The picture is full of gorgeous details and shows how

#### **Portrait of Colonel Charles Heathcote**

c. 1771–72. Joseph Wright of Derby (British, 1734–1797). Oil on canvas; 127 x 100 cm. John L. Severance Fund, 2017.100



the Victorians embraced the past even in their age of electricity and steamships. It helped them feel rooted in a time of tremendous change. And it's an exquisitely painted jewel of a picture.

I'm also thrilled to have the miniatures cabinet back, as these tiny works have been off view since 2013. We have one of the best collections of British portrait miniatures in the country, if not the world. They will rotate every six months, so visitors can open the cabinet and expect to see a new set of faces that address a theme in British art.

**BW** The recent acquisition *Portrait of Colonel Charles Heathcote* by Joseph Wright of Derby hasn't yet been on view because there just wasn't a place for it in the former installation. It shows the artist, who started his career as a portrait painter, right at the moment when he's discovering landscape. There's a delightful contrast between the detail and the fineness that he lavishes on the portrait, where you can practically see the stitches around the buttonholes, and the much more impressionistic, thickly painted landscape. It's fascinating not only in terms of its subject matter—a man in military costume in this beautiful English landscape—but also in terms of its technique.

Two objects that have been in the collection for a long time will be shown in a lovely new juxtaposition: Benjamin West's painting of the Wedgwood pottery factory and the iconic *Portland Vase* that was produced there. Displaying these objects in proximity helps visitors to understand the fascination with classicism and antiquity in late 18th- and early 19th-century England. They speak so beautifully to each other and exemplify the aim of the British galleries. ■

# Tiffany in Bloom

A bouquet of splendid stained glass lamps

## EXHIBITION

**Tiffany in Bloom:  
Stained Glass Lamps of  
Louis Comfort Tiffany**

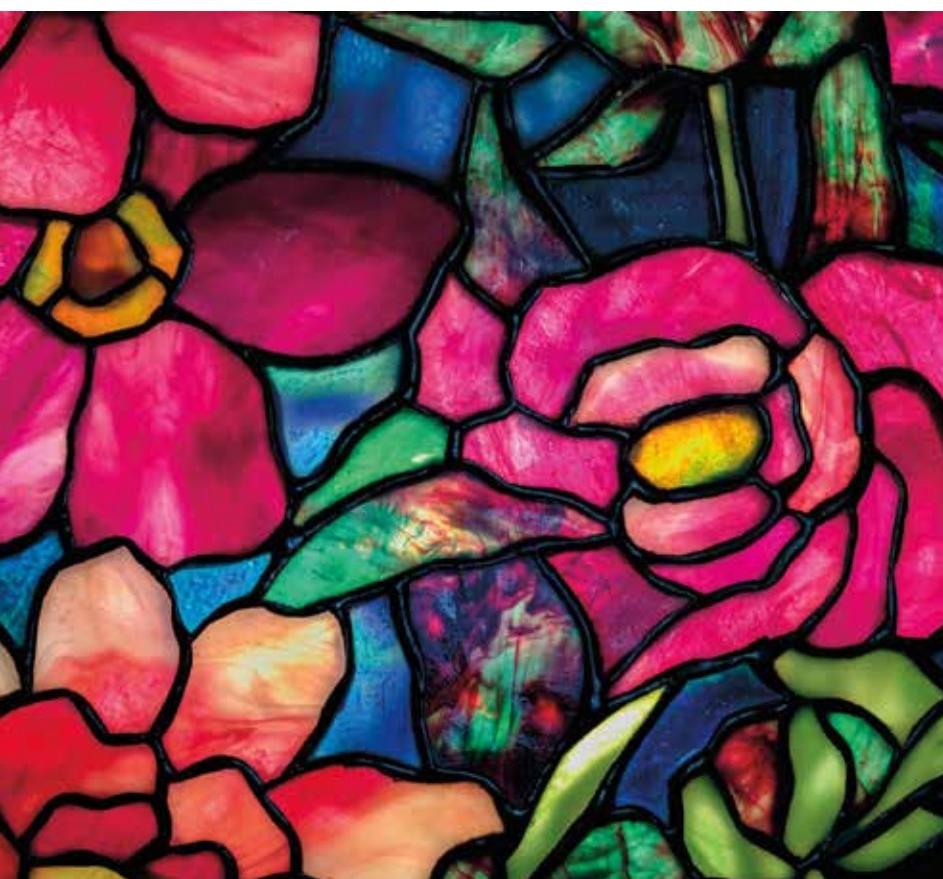
Through June 14, 2020  
Julia and Larry Pollock  
Focus Gallery (010)

## TALK

**Gallery Talk** Fri./Nov 8,  
6:00. Curator Stephen  
Harrison. Free.

## Peony Table Lamp

c. 1901–10. Probably by Clara Wolcott Driscoll (American, 1861–1944), Tiffany Studios (America, New York, 1902–1932). Leaded glass, bronze; h. 80 cm. Bequest of Charles Maurer, 2018.260



**Stephen Harrison**  
Curator of Decorative  
Art and Design

Just as they did more than 100 years ago, the words “Tiffany lamp” conjure an image of artistic beauty, a bird of rare plumage, or a kaleidoscope of color formed from thousands of pieces of glass.

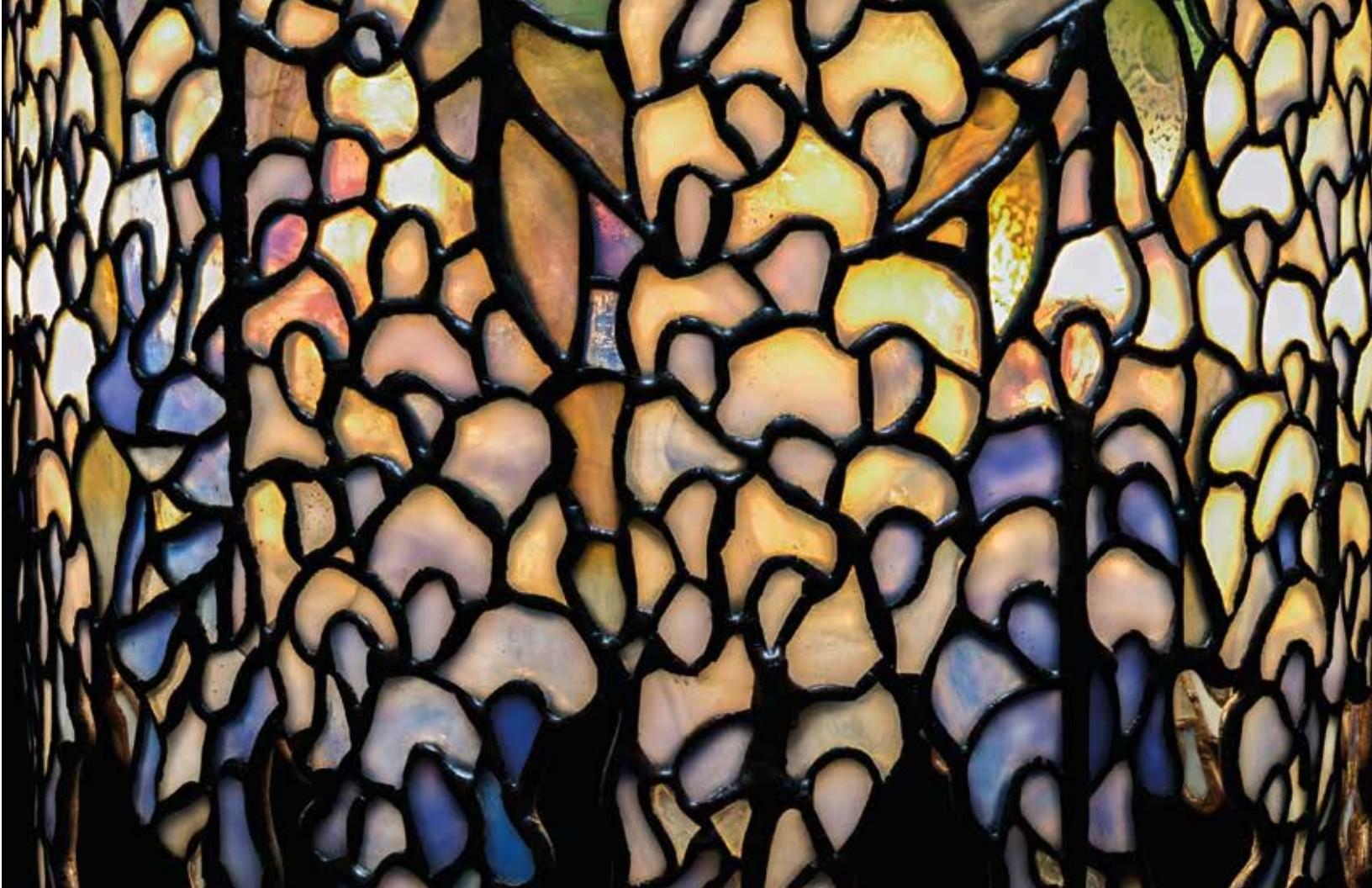
With the flick of a switch these otherwise dark, dormant puzzles come alive to create a glowing painting in the round—a marvel of craftsmanship that heralded the introduction of electric light. Louis Comfort Tiffany, who developed a passion for stained glass as a way to bring Nature’s splendid color into the home, responded to the emerging artistic and craft movements at the turn of the 20th century with this singular contribution to the world of design.

In the 1870s a renewed emphasis on natural landscapes ushered in a generation of cottage gardeners who delighted in planting swathes of perennials. Tiffany was among those who championed the lush, sometimes wild-looking displays of varied floral species in the garden at his Long Island estate,

Laurelton Hall. He encouraged his designers to take inspiration from his garden by shipping fresh cuttings almost weekly to his studios. Ohio native Clara Wolcott Driscoll created patterns based on the colorful blooms of spring, such as those for the *Peony* and *Daffodil* lamps, that became among the most successful of Tiffany’s production.

As a graduate of the Western Reserve School of Design for Women (now Cleveland Institute of Art), Driscoll brought a studied sense of natural forms and artistic composition to her job as a designer in Tiffany’s lamp department. Her ability to transform the vibrant colors and seductive blooms of plant life into shimmering lamp designs, using carefully placed pieces of glass, won her not only the respect of her peers but also the attention of Tiffany. She rose to become the head of the Women’s Glass Cutting Department and the principal designer of most of the firm’s floral-themed lamps. Her success as a designer in such a male-dominated industry was a rare feat at the time and brought acclaim to both herself and her family in Tallmadge, Ohio.

Tiffany and his designers re-created the ever-changing qualities of natural light using the light and dark tonal effects of the glass when illuminated with electric lamps. Although incandescent bulbs had become more widely available in the 1890s, most households—even those of the wealthy—were not wired for electricity. Tiffany originally designed his lamps with an oil-burning apparatus, consisting of a reservoir and a double wick and chimney,



as well as an electric attachment. He cleverly predicted, though, that electric households would soon become commonplace, so he moved to all-electric designs by 1910, greatly increasing the illumination and appeal of his lamps.

Tiffany’s fascination with naturalistic forms and patterns resulted in lamps of breathtaking colors, from deep reds, blues, greens, and yellows to soft pale whites, pinks, and creams. They also reveal a Japanese aesthetic, emphasizing the sublime beauty of

## Favrile glass became America's greatest contribution to the Art Nouveau movement

Nature, which was the underpinning of art reform movements, especially Art Nouveau, around 1900.

When Tiffany began collaborating with glass engineers on new types of production, his aesthetic ambitions were finally realized in the development of Favrile glass, a term he invented that sounded French and connoted elegant, handmade objects. Largely through his marketing ability, Favrile glass became America’s greatest contribution to the Art Nouveau movement. His works were exhibited at international expositions; at galleries in major

**Wisteria Table Lamp**  
c. 1902–10. Clara Wolcott Driscoll, Tiffany Studios. Leaded glass, bronze; h. 43.2 cm. Bequest of Charles Maurer, 2018.261

European cities, where his creations were bought by many museums; and in his store in Manhattan, known as the Tiffany Glass and Decorating Co., later Tiffany Studios. From the outset, he used Favrile glass in mosaic panels, stained glass windows, and his expressive line of table and floor lamps.

By 1900 Tiffany had expanded his empire by increasing the firm’s production of “fancy goods,” including inkstands, candlesticks, clocks, small boxes, desk sets, and other functional objects. Along with the array of artistic glass designs made in his factory in Corona, Queens, works in ceramic, bronze, other metals, and even jewelry abounded. These smaller, more affordable luxury items were designed with as much thought to artistry as the great stained glass windows and lamps through which the firm enjoyed unrivaled success.

Most of the works in this exhibition have recently joined the museum’s collection through the generous bequest of Charles Maurer, a Cleveland industrialist and renowned collector of the works of Louis Comfort Tiffany. *Tiffany in Bloom* celebrates this extraordinary gift with an opportunity to view the artist’s great lamps together in a bouquet of splendor. ■

# The Hallwyl Reliquary

An exchange loan from the Treasury of Basel Cathedral

**Hallwyl Reliquary** before 1470; base, 1470. France, Strasbourg. Base by Mathias Frischmut. Crucifixion group: raised, cast, engraved, punched, and chased gold, with diamonds and a ruby; shrine: raised, cast, engraved, cut, and gilded silver, with opaque champlevé enamel, a sapphire, and a sardonyx cameo; base: gilt lindenwood; h. 58.7 cm. On loan from the Historisches Museum Basel, 1882.83

The Cleveland Museum of Art's *Portable Altar of Countess Gertrude* is currently featured in a major exhibition at the Historisches Museum Basel in Switzerland. In exchange, that museum has graciously agreed to lend to Cleveland the *Hallwyl Reliquary*, a masterpiece of medieval goldsmithery, on view in gallery 109 until February 2020.

The reliquary originally belonged to the Treasury of Basel Cathedral, which has a long, violent history. Taking more than five centuries to develop, the remarkable collection includes liturgical objects such as patens, plates, censers, chalices, and ewers. The majority, however, consists of reliquaries, precious containers used to hold the physical remains of a holy person or site. The objects in the treasury are made of gold and silver and often encrusted with gems and enamels, since only the finest materials were suitable for celebrating God. The treasury's wealth represented the power and status of the church and its donors while serving as a source of civic pride.

In February 1529 the treasury faced one of its greatest threats: the Reformation. More than 200 armed citizens stormed the cathedral, wreaking destruction upon everything considered idolatrous; not a single wood sculpture or painted panel survived. Remarkably the objects from the treasury escaped unscathed, having been locked away on an upper floor. This was only a temporary reprieve; the treasury faced its next greatest crisis in the early 1800s when a civil war ravaged the city. As a result, many of the objects in the treasury were dispersed and sold, more than half eventually finding a home in the Historisches Museum Basel. The rest were spread among collections around the world or lost.

One of the treasury's finest sculptural works is the *Hallwyl Reliquary*, named after the family whose coat of arms appears twice on the shields affixed to the front. One represents Rudolf V von Hallwyl (before 1405–1473), from whom the cathedral acquired the shrine in 1480. Although the second shield may have been added purely for reasons of symmetry, it is believed to represent another member of the family. Originally attributed to Rudolf's wife, it is more likely that of his cousin, the knight Thüring III von Hallwyl (1427–1469), whose death may have incited the sale of the reliquary to the cathedral to satisfy his debts.

Amanda Mikolic  
Curatorial Assistant,  
Medieval Art

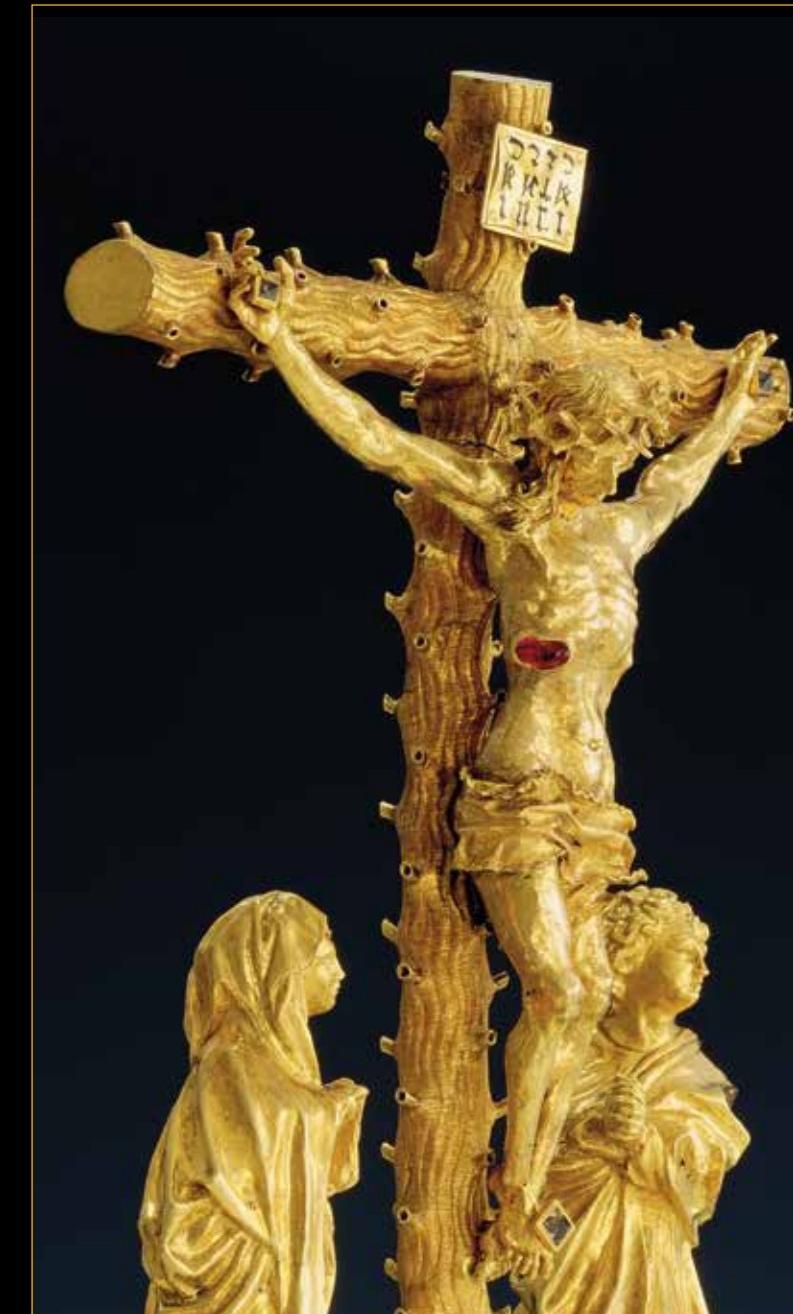
Crowning the top of the reliquary is a scene of the Crucifixion wrought from gold. Flanking the figure of the crucified Christ are the Virgin Mary, who turns her grief-stricken face toward her son, and Saint John the Evangelist, who turns away, his hands folded in prayer. The nails in Christ's hands and feet are marked with polished diamonds and the wound in his side with a ruby. The naturalistic treatment of the wooden cross stylistically links the reliquary to artists working in Strasbourg; for instance, the sawed-off ends are smooth in comparison to the rough, textured bark. At the base is an antique cameo with a recumbent lion, understood to represent Christ and the Resurrection.

Above Christ's head the traditional inscription identifying Jesus as King of the Jews, INRI, is rendered in Hebrew, Greek, and Latin.

This scene is attached to a gilded-silver shrine, the finest of the three in the treasury. It was made to resemble a miniature gothic building, complete with lancet windows, pinnacles, and buttresses; atop the four corners are angels holding incense burners and candles. A trap door at the bottom was used to access the relics that were once inside. Records indicate it held ampullas, or small containers, of Holy Blood, which were shown on feast days. Although the identity of the artist is unknown, there is no doubt as to the shrine's origin, as the base features punch marks specific to a guild of goldsmiths active in Strasbourg.

To better display this treasure on the high altar of the cathedral, a gilded lindenwood base was fashioned in 1470, shortly after the reliquary shrine was completed. Archival records identify the woodworker as Mathias Frischmut, who was employed at the cathedral from 1470 to 1479. The base's openwork panels mimic the gothic tracery seen on the shrine above. On each corner and in the front are niches that once held small figures, now lost.

Inventories from prominent European cathedrals help confirm the staggering wealth such treasures once contained but then lost as they were pillaged during wars and revolutions, their materials cannibalized and sold to finance wars, feed populations, or rebuild towns. Escaping destruction during the Reformation and avoiding auction after Basel's civil war, the *Hallwyl Reliquary* is a truly remarkable story of survival. ■■■



# Learn About May Show Artists

Local exhibitors from decades past find a global audience

## May Show Miscellany

The museum began soliciting biographies from selected artists in 1924.



CMA ARCHIVES

## EXPLORE

To access the museum's digital *May Show* archives, visit archive.org and type "Cleveland Museum of Art May Show" in the search field.

Housewife, neurosurgery professor, art teacher, vagabond: These are a few of the self-proclaimed professions included on the biographical forms of artists who exhibited in the Cleveland Museum of Art's *May Show*. From 1919 to 1993, the annual juried exhibition featured the work of hundreds of northeast Ohio artists and craftspeople.

In 1924 the show's organizers began soliciting biographies from artists whose works were accepted for display. The museum distributed forms requesting each artist's name, date and place of birth, primary media, art experience and training, and present occupation. In addition to the forms, some artists sent in résumés, headshots, examples of their art, and other personal memorabilia. These records list a wide variety of professions as well as a range of artistic media, previous awards, and experience levels, illustrating the opportunities the *May Show* provided for a diverse array of Ohioans.

Digitization of these biographical materials began this past summer as part of a larger effort to digitize all *May Show* records; they will ultimately be uploaded to the Internet Archive. However, this initiative is only a small part of the Ingalls Library and Museum Archives's digitization pro-

gram. Rachel McPherson, digital projects librarian, devotes her time to scanning books and archival materials, uploading them online, and connecting the materials to CMA artworks. These projects further the museum's strategic goals to improve access to its collections and resources and to expand its commitment to Open Access. Over the past three years, McPherson and her interns have scanned and uploaded the entry cards and instructions for each *May Show*. Soon, the biographical files will join them online.

Already one of the Museum Archives's most accessed collections, the *May Show* biographical files reveal information about the history of local artists and the stories behind their works. Unlike big-name artists for whom plenty of related materials are available, for many *May Show* artists these files are the only recorded information about their life and work. Once the files are uploaded to the Internet Archive, a simple online search of a *May Show* artist's name will uncover a wealth of information. The artists will have a place not only in the archives of the Cleveland Museum of Art but also on the global online stage, ensuring that their legacies live on and inspire future generations of artists. ■■■

## Callan Swaim-Fox

Summer on the Cuyahoga  
Intern, Ingalls Library



CMA ARCHIVES

**Mildred Watkins** The artist submitted this photograph with her biographical form, on which she listed her birth date as "don't believe in birth dates."

**My Cat Whirling on a Red Cushion** In the 1944 *May Show*, Mildred Watkins (American, 1883–1968) won second place in the Enameling on Metal category. The CMA owns this plate and three other works by the artist. Enamel; diam. 18.4 cm. The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1944.251

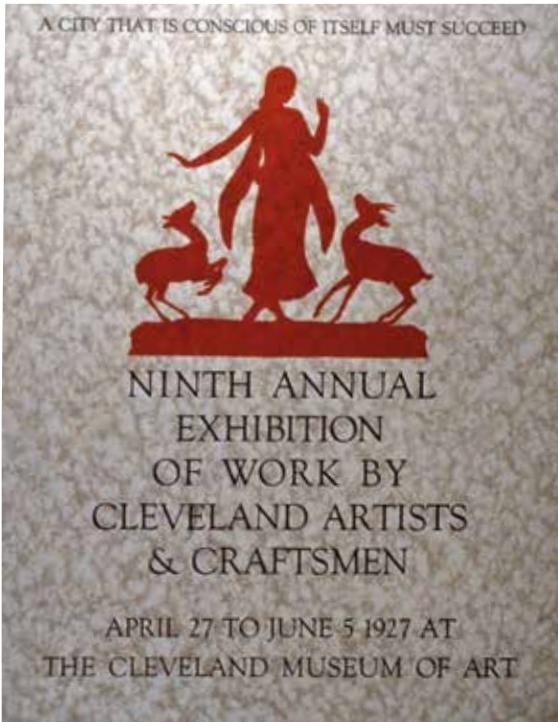


CMA ARCHIVES



CMA ARCHIVES

**May Show Submissions** The logistics of keeping track of all the *May Show* entries required detailed recordkeeping. That effort over many decades pays off to this day as the Museum Archives makes this information available to worldwide audiences.



CMA ARCHIVES

APRIL 27 TO JUNE 5 1927 AT  
THE CLEVELAND MUSEUM OF ART

**Poster Archive** One of the recently completed highlights of the archive is a compendium of all the *May Show* posters over the years.

# Collection Online

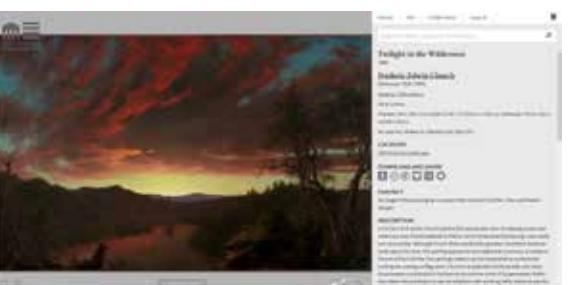
Welcome to a brand-new, in-depth digital experience

The museum's cross-departmental Collection Information Team launched the new Collection Online in September. As part of the initiative to make artwork information universally available, we scrutinized every layer of the visitor's online experience to create a powerful search that removes barriers, helping users engage easily and intimately with the collection.

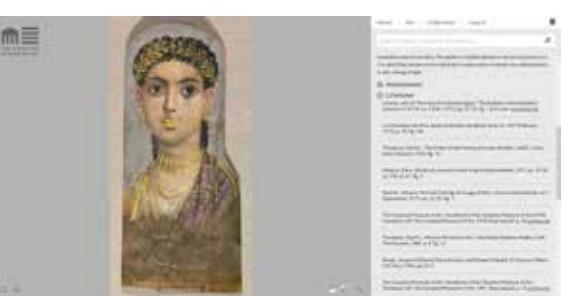
More than 61,000 artwork records can now be accessed online: Dive deep into the provenance of J. M. W. Turner's *The Burning of the Houses of Lords and Commons*. Zoom in on every detail of the boxing match in George Bellows's *Stag at Sharkey's*. Watch videos explaining the story of creation and destruction depicted in the statue *Nataraja, Shiva as the Lord of Dance*. Select alternate views for *Bamboo, Rocks and Lonely Orchids* to easily investigate the handscroll's intricate images and writing.

**Jane Alexander**  
Chief Digital  
Information  
Officer

**Object Pages** Scrolling text on the right-hand side is paired with a static image, providing easy reference when reading an artwork's information.



**Citations** are linked directly to the CMA's archives, simplifying scholarly research.



**DOWNLOAD AND SHARE**

**Icon Bar** Every object page includes icons for downloading images and metadata; acquiring open access or copyright designation; seeing a print view; sharing via Facebook, Pinterest, Twitter, direct link, or email; obtaining instructions on how to download ArtLens App; and, for select objects, accessing an object's 3-D model.

Earlier this year, director William Griswold introduced the CMA's Open Access initiative as a logical and exciting outgrowth of the CMA's mission to create transformative experiences through art, for the benefit of all the people forever. In addition to around 30,000 images of public-domain artworks, metadata relevant to more than 61,000 records is available

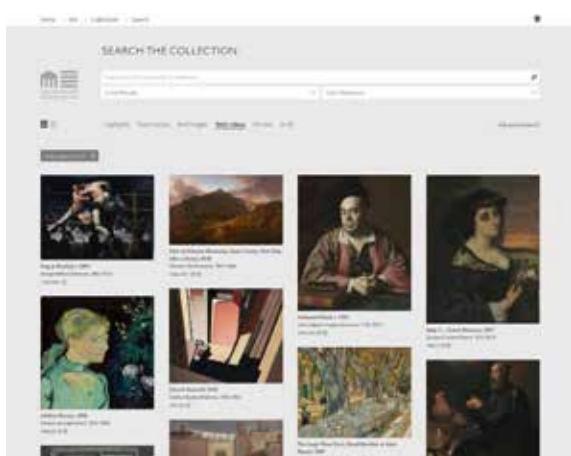
without restriction, whether the works are in the public domain or under copyright. Objects are now linked to brand-new content, from videos to 3-D models, all within a sleek modern framework.

Among the new features, the search function considers general users' familiarity with Google-like searches as well as scholars' needs, while the auto-complete accounts for common errors such as missing diacritics and misspellings. We've also implemented Microsoft's Azure Search—an AI-powered cloud service—that ranks suggestions based on the noteworthiness of the search term itself, so more popular artists or artworks are suggested first. Often a user sees what they're looking for before completing a search, and popular artworks are pushed toward the top. A search for "twilight," for example, returns *Twilight in the Wilderness* as the first result despite other artworks having a close textual match.

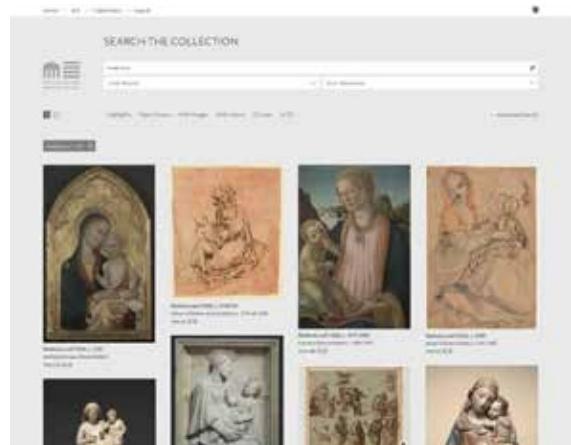
Unlike any other museum's online collection, all components of a multipart artwork are searchable.

A search for "tea service" provides the option to toggle between individual teacups, pots, and trays, while selecting the cover record gives the whole set.

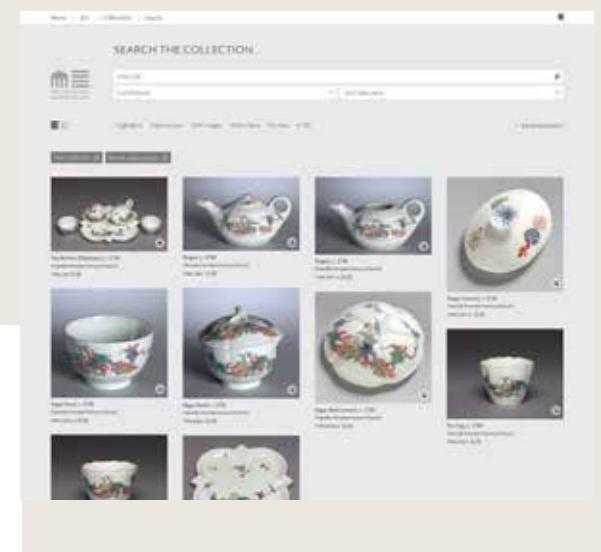
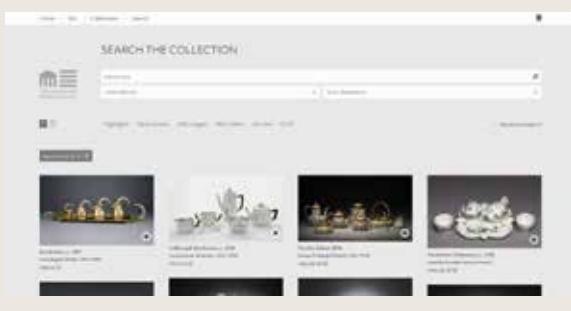
**Find Videos** Selecting the "With videos" filter displays all artworks in the collection with videos.



**Deep Search** A search for "Madonna" returns results from across the collection, including those that were previously buried within the cover record.



**Multipart Objects A** search for "tea service" displays results for entire sets (immediate right). Selecting the icon over each thumbnail opens all set records, showing each piece from the tea service (far right).



**3-D** Choose the "In 3-D" option when searching to find these objects, then click the "3-D" icon to view the models.



tions based on the noteworthiness of the search term itself, so more popular artists or artworks are suggested first. Often a user sees what they're looking for before completing a search, and popular artworks are pushed toward the top. A search for "twilight," for example, returns *Twilight in the Wilderness* as the first result despite other artworks having a close textual match.

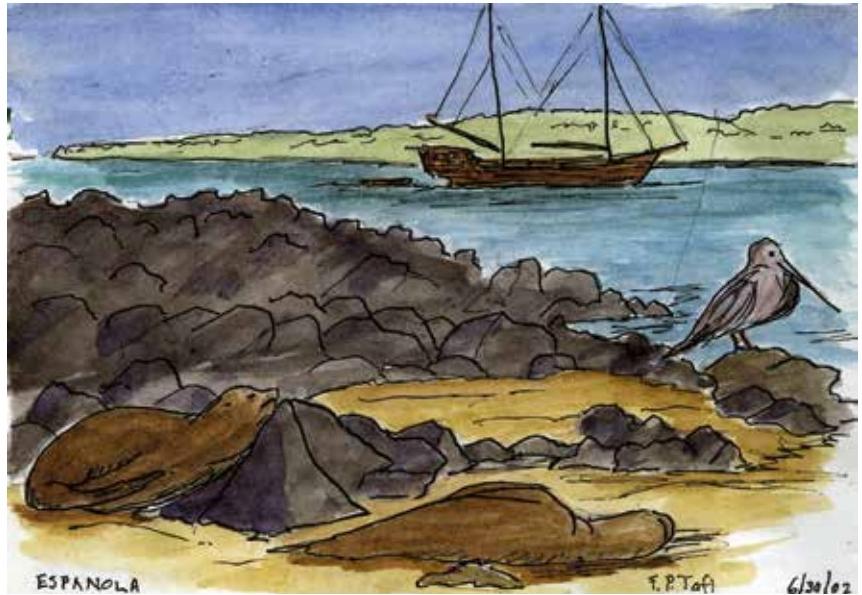
When searching for a particular subject—such as "Madonna"—each page of a book, side of a coin, or part of a set containing that term is returned. Unique pieces of art previously hidden behind the collective of the work now spring into view. These components of larger records can be viewed individually and connected back to information on the whole work.

Did you know you have access to videos relating to 358 artworks? Select the "With videos" option at the top of the search page to enjoy interviews with art historians that highlight captivating interpretive content. This is just one of many options in the new search function. Find what you're looking for by medium, time period, or gallery number.

We continuously add new content to keep our Collection Online fresh and inspiring. While about 10 percent of the museum's collection is on view in our physical galleries at any time, fully 90 percent is digitized and available on Collection Online (we plan to be completely digitized by July 2021). We are excited to see how you will use this tool to engage with the collection, find a new favorite, or inspire your next visit. ■

# The Frances Taft Archive

The legacy of an intrepid and inspiring Clevelander



Frances Prindle Taft traveled the world collecting art and creating her own in notebooks that she filled with colorful observations.

"She would take her sketchbooks everywhere," remembers her son Frederick "Rick" Taft. "One setting was particularly beautiful yet challenging: she was at the Galapagos Islands, sitting on a rock at a beach with sea lions all around her as she painted."

Much of Franny's meticulous record of her life is now available in an archive that bears her name in the Ingalls Library and Museum Archives. Correspondence, paintings, photographs, travel journals, and films dating to the 1920s document a richly varied life that revolved around art and education. The archive reflects her lifelong penchant for doggerel commemorating special occasions and her love of letter-writing, scrapbooking, and journaling.

**Franny Taft** In the 1940s and more recently

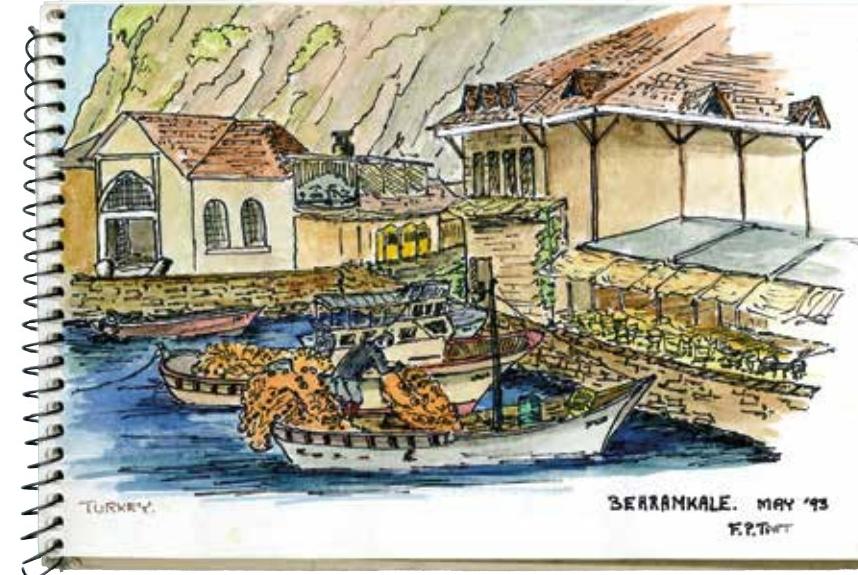
Leslie Cade, the CMA's director of museum archives, oversaw the creation of the Frances Taft Archive. "The collection speaks to the depth and breadth of the Cleveland arts community," she notes. "The people Franny corresponded with are leaders in the arts, with international reputations. And she was at the center of it all."

Born in 1921 in New Haven, Connecticut, Franny majored in zoology with a minor in art history at Vassar College. She joined the Navy Reserve's

Women Accepted for Volunteer Emergency Service (WAVES) in 1942, serving until the end of World War II. In 1943 she married Seth Chase Taft, a grandson of President William Howard Taft. After she earned a master's degree in art history from Yale University, the couple moved to Cleveland in 1948. Franny became involved in the CMA's Junior Council (later the Womens Council) and then served on the museum's board of trustees—eventually becoming a life trustee. She taught art history at the Cleveland Institute of Art (CIA) from 1950 to 2012.

The collection includes text and audio of her public lectures and correspondence with her students—many of whom she counted as friends—and prominent Cleveland artists such as John Paul Miller, Frederick Miller, Robert Little, and Bill and Leza McVey. In addition to documenting her travels—as well as organizing and guiding those of others—Franny was an active participant in the life of the city and maintained a busy schedule serving on multiple boards and committees for the CMA, CIA, Eleanor Roosevelt Center at Val-Kill, Case Western Reserve University, Laurel School, and Vassar.

A self-taught teacher and proponent of Pre-Columbian art, Franny traveled to Mesoamerica 19 times between 1966 and 2000. Rick remembers one trip when they viewed an athletic court where Mayans played a game that involved throwing a ball through a decorative ring attached high on a wall. "It was a game in which if you lost, you lost your life," he recalls. "That was formative for me—the idea that it's not just art we're looking at, it's a whole culture. She showed me examples of what humanity did long ago with its art and its power. Those lessons have affected my life."



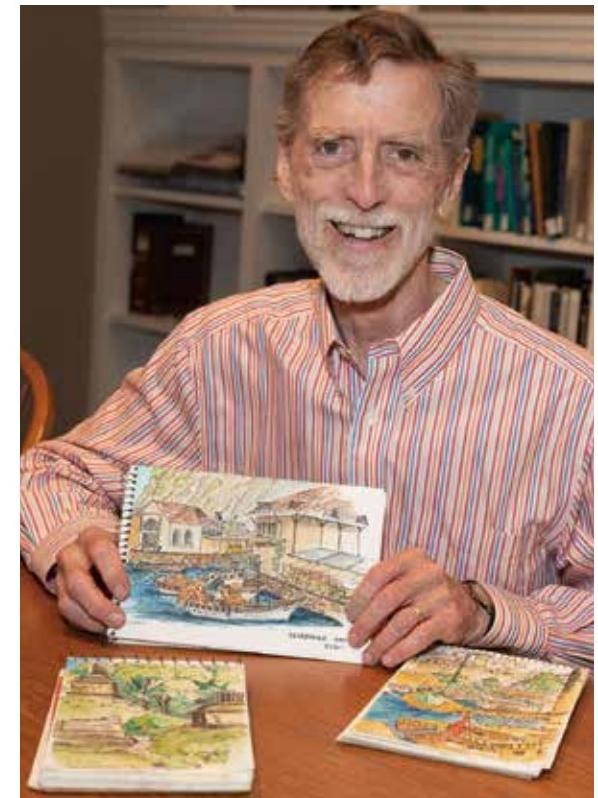
**Sketchbooks** This page and previous: Franny brought one everywhere she went, and many of the resulting watercolors are in the archive.

The year after Franny's death in 2017, her children—Rick, Thomas, Cynthia, and Tucker—donated the bulk of her papers to the CMA archives and provided funding to catalog and process the materials. Kaitlin Schulz, who has a master's degree in library information science from Kent State University, spent a year cataloging the archives and digitizing images, including the watercolors in Franny's notebooks. "I tried to keep a journal while I was in college in Europe," Schulz says. "When I saw hers, I thought mine paled in comparison. She's an inspiring person with countless accomplishments. She makes me feel like I could do so much more." Schulz is still scanning the slides that once filled four cabinets so that researchers may view them online. They cover a wide range of events, from Franny's time in the WAVES to moments in Cleveland history such as the building of the Pepper Ridge community and Seth Taft's campaign for mayor of Cleveland.

Franny was an early adopter of 16mm film. The archive contains many older films of events noted in her autobiography, *Sketches from Life*. More recent VHS tapes, DVDs, and cassettes portray family trips, school events, and her lectures. One of the Taft home movies shows the *Hindenburg*, emblazoned with the Nazi swastika, flying along the Connecticut shore. Footage from the war years captures an American fighter plane buzzing the family

on a beach and the WAVES in training; some of these films are in vibrant color, a rarity in period footage. So far 22 of the 59 films have been digitized, and three are available online—one of which shows the extended Taft family at their summer home in Murray Bay, Canada, and includes a brief scene with President Taft.

The Ingalls collection doesn't include some footage of one trip that Franny and Rick took to a spectacular Mayan site. "I was designated the 16mm photographer and shown how to use Mom's beautiful Bolex camera," Rick recalls. "I was anxious to do a good job. I put the first roll of film through the camera, and when it was done, I took it out and reached for the next roll, but I mistakenly put the same roll back in. That roll is *not* in the archives." ■



**Rick Taft** Helping manage the transfer of materials to the archive

# Celebrate in the Circle

**Holiday CircleFest** Sun/Dec 8, 1:00–5:30. All the institutions around Wade Oval open their doors for the annual free open house with music, food, hands-on art activities, and a lantern procession.



JESSE RHINEHART

## EVENTS

### Winter Lights Lantern Festival and Holiday CircleFest

**Winter Lights Lantern Festival** Sun/Dec 8, 1:00–5:30, with a lantern procession at 5:30. The museum joins neighboring institutions for Holiday CircleFest, University Circle's annual open house, with lantern displays, workshops, and more, culminating in a lantern procession in the Ames Family Atrium and moving outside to Wade Oval.

**Workshops** Fri/Nov 15 and 22, 6:00–9:00. Sat/Nov 16 and 23, 1:30–4:30. Create your wildest illuminated fantasies and then take part in our community-based Winter Lights Lantern Festival procession on Sun/Dec 8 at 5:30, the finale to Holiday CircleFest. Your creations are yours to keep after the procession. All workshops are held at the museum.

A workshop pass (individuals \$75; groups up to four adults \$200, each additional person \$50) covers all workshops and includes materials. Drop-in single sessions \$25/workshop. More elaborate lanterns will take several sessions to complete. Up to two children under 16 free with paying adult. Open to all ages; children under 13 must register and attend with someone older. To register or for more information, call 216-707-2483 or email CommArtsInfo@clevelandart.org.

**Volunteers** We need your help during Holiday CircleFest. Call Liz Pim at 216-707-2593.

### MIX

**MIX** is an after-hours party in the Ames Family Atrium with a different art-inspired theme each month. Featuring music, gallery experiences, performances, art activities, and a cash bar, MIX is for audiences 18 and over. \$10, \$15 at the door. CMA members free.

**MIX: Magic** Fri/Nov 1, 6:00. Keep the Halloween spirit alive with gallery talks on magic and illusion, a DJ, specialty cocktails, and more! Costumes are encouraged.

Note: Heavy face paint, weapons (including costume weapons, weapon-like props, or any object deemed to be a safety risk), or excessively oversized costumes are not permitted. All costumes are subject to security screening. The CMA may refuse entry to any visitor whose costume does not comply with these requirements.

**MIX: Icon** Fri/Dec 6, 6:00. Celebrate a mash-up of iconic art and culture with artist Jamal Collins and beats by DJ ESO. Featuring gallery talks, specialty cocktails, and more.

### Book Sale

**Ingalls Library Holiday Book Sale** Tue-Fri/Nov 22–Dec 13 and Sat/Nov 23 and Dec 7, 10:00–5:00, reference area of the library. Browse a limited selection of books and exhibition catalogues in multiple languages and covering art and art history from all periods. Proceeds benefit the library's acquisition fund. CMA members and students with ID receive a 20% discount. Cash or check only. Free admission; books are priced \$5–\$50.



ROBERT MULLER



## Overlooked Kurosawa

Best known for his samurai movies (*Seven Samurai*, *Yojimbo*, et al.), Japan's Akira Kurosawa (1910–1998) also directed many nonaction dramas during his 57-year career. But those works are screened much less frequently than his *chanbara* (sword-fighting) movies. In November and December, we present three of the least shown of them: *No Regrets for Our Youth* (1946), *The Idiot* (1951), and *The Lower Depths* (1957).

These films' absence from movie screens is puzzling when one considers that the first two star Setsuko Hara, the beloved Japanese actress celebrated for her work with Yasujiro Ozu, and the latter two feature Kurosawa's frequent lead Toshiro Mifune, the star of most of the director's most revered and revived works. *No Regrets for Our Youth*, Kurosawa's first post-war film, looks back sympathetically on the radical politics of the 1930s, when ardent leftists openly challenged the country's incipient militarism. The other two movies derive from Russian literature (though the stories have been transposed to Japan)—*The Idiot* from Dostoevsky, *The Lower Depths* from Maxim Gorky. Although *The Idiot* was severely truncated by the studio before it was released (Kurosawa's original four-hour cut no longer exists) and thus plagued with problems, *The Lower Depths* is regarded as a model for how to turn a single-set stage play into something cinematic.

**John Ewing**  
Curator of Film

All directed in Japan by Akira Kurosawa, in b&w with subtitles, and shown in Morley Lecture Hall. Each film \$10, CMA members \$7.

**No Regrets for Our Youth** Sun/Nov 24, 1:30. With Setsuko Hara. This rare Kurosawa work with a female protagonist is set in 1930s Japan, after the country's invasion of Manchuria. The daughter of a professor dismissed for his antimilitarist views falls for a young leftist who has his own troubles with the right-wing government. (Japan, 1946, 110 min.)

**Swordless** *The Idiot* (above) and *No Regrets for Our Youth*



## Other Films

Unless noted, all shown in Morley Lecture Hall and each film \$10, CMA members \$7.

**Jay Myself** Fri/Nov 1, 7:00. Directed by Stephen Wilkes. In this new documentary for hoarders everywhere, longtime NYC photographer Jay Maisel (b. 1931) must clean out his beloved "clutter" that fills the six-floor, 36,000-square-foot historic bank building that he has lived in for 50 years. (USA, 2018, 79 min.)

## EXHIBITION ON SCREEN

**Leonardo: The Works** Sun/Nov 10, 1:30. Tue/Nov 12, 1:45. Directed by Phil Grabsky. Every single painting attributed to Leonardo da Vinci is captured in Ultra HD, and supplemented by insights on the artist's life, in this new film that marks the 500th anniversary of Leonardo's death. Cleveland premiere. (UK, 2019, 85 min.) Special admission \$15, CMA members \$11.



## JULIA REICHERT IN PERSON!

**Union Maids** Fri/Nov 22, 7:00, Recital Hall. Directed by Jim Klein, Miles Mogulescu, and Julia Reichert. Three-time Oscar-nominated documentarian Julia Reichert answers audience questions after a screening of the movie that garnered her first Academy Award nomination. (USA, 1976, 50 min.) Special admission \$12, CMA members \$9. Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor; card-carrying union members \$9.



**Mike Wallace Is Here** Sun/Nov 3, 1:30. Directed by Avi Belkin. Archival and previously unseen film clips from the *60 Minutes* vault compose this portrait of the fearless newsman and broadcaster who interviewed some of the 20th century's most iconic figures—from Johnny Carson to the Ayatollah Khomeini. (USA, 2019, 90 min.)

**Cold Case Hammarskjöld** Tue/Nov 5, 1:45. Fri/Nov 8, 6:30. Directed by Mads Brügger. Danish filmmaker and provocateur Mads Brügger looks into the mysterious 1961 airplane crash in Africa that killed Swedish diplomat Dag Hammarskjöld, then secretary-general of the United Nations. Cleveland premiere. (Denmark/Norway/Sweden/Belgium, 2018, subtitles, 128 min.)

**Vita & Virginia** Sun/Nov 17, 1:30. Tue/Nov 19, 1:45. Directed by Chanya Button. With Gemma Arterton, Elizabeth Debicki, and Isabella Rossellini. Virginia Woolf's 1920s love affair with British writer and socialite Vita Sackville-West (she inspired Woolf's *Orlando*) comes to life in this new costume drama. Cleveland theatrical premiere. (Ireland/UK, 2018, 110 min.)

**Clutterbugs and Lovebugs** *Jay Myself* (above) and *The Beast in the Jungle* (above right)

**The Beast in the Jungle** Tue/Dec 10, 1:45. Fri/Dec 13, 7:00. Directed by Clara van Gool. With Sarah Reynolds and Dane Jeremy Hurst. Henry James's novella about an unrequited love is translated into movement and dance in this poetic, sensuous film that spans two centuries. Cleveland premiere. (Netherlands, 2019, in English, 87 min.)

**Celebration** Sun/Dec 15, 1:30. Tue/Dec 17, 1:45. Directed by Olivier Meyrou. With Yves Saint-Laurent, Pierre Bergé, and Catherine Deneuve. Suppressed for over 10 years, this behind-the-scenes look at YSL's final fashion show can now be seen. Cleveland premiere. (France, 2007/18, subtitles, 73 min.)

**Best of Conscious Cartoons International Animation Festival** Tue/Dec 24, 1:45. Fri/Dec 27, 7:00. Various directors. Nine countries are represented in this program of 11 animated shorts that address social issues. All were in the inaugural 2018 edition of a film festival in Washington state that "aims to open eyes, hearts, and minds through the uniquely transcendent medium of animation." Cleveland premiere. (Various countries, 2017–18, 85 min.)

**The Agony and the Ecstasy** Sun/Dec 29, 1:30. Tue/Dec 31, 1:30. Directed by Carol Reed. With Charlton Heston and Rex Harrison. Michelangelo clashes with Pope Julius II over the painting of the Sistine Chapel ceiling in this lavish historical drama based on Irving Stone's novel. (USA/Italy, 1965, 138 min.)

## PERFORMANCE

### Pierre Queval

A star of a new generation of virtuoso organists, Pierre Queval (French, b. 1988) studied at the Conservatoire national supérieur de musique et de danse de Paris under Olivier Latry (who himself has performed at the CMA) and was awarded advanced degrees in organ-performance and improvisation. In Paris, he has performed at Notre-Dame, Saint-Sulpice, Saint-Eustache, and Sainte-Clotilde, among other churches, and has participated in many festivals in Europe and the US. He has served as head organist of the great Cavaillé-Coll / Haerpfer-Erman organ of the Saint-Ignace Church in Paris since 2014. His program here includes works by César Franck (Three Pieces for Organ, no. 3: Pièce héroïque in B minor, M. 37), Charles-Marie Widor (From Symphony no. 5 in F minor, op. 42, no. I, IV. Adagio and V. Toccata), Jehan Alain (Intermezzo), Maurice Duruflé (Prélude, Adagio et Choral varié sur le thème du "Veni Creator," op. 4), and Louis Vierne (From Symphony no. 5 in A minor, op. 47, V. Final), as well as an improvisation by the organist himself. Free; no ticket required.

**Pierre Queval** Sun/Nov 3, 2:00, Gartner Auditorium



**Fatoumata Diawara** Modern African music from Mali

#### Chamber Music in the Galleries

The popular chamber music concert series continues, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum's collections for a unique and intimate experience. Free; no ticket required.

Wed/Nov 6, 6:00 *CWRU Collegium "Dufay in Italy"* Among the most famous musicians of the 15th century, Guillaume Dufay traveled widely beyond his humble beginnings in Cambrai. Join us for this program of celebratory songs, beguiling cantilena settings, and fascinating isorhythmic motets from Dufay's Italian sojourns. Presented in conjunction with *Michelangelo: Mind of the Master*.

Wed/Dec 4, 6:00 Harp Studio

For more information, visit [cma.org/performingarts](http://cma.org/performingarts).

Performing arts supported by



## HANDS-ON ART MAKING

### Open Studio

Every Sun, 1:00-4:00. All ages. Join us for drop-in art making in our Make Space. Everyone is encouraged to imagine, experiment, and create. You'll find us on the classroom level of the museum. There's a new theme each month to provide inspiration and encourage new ways to approach art materials.

### Studio Classes

#### MY VERY FIRST ART CLASS

Young children and a grown-up friend are introduced to art and the museum in this playful program. Each class features exploration in the studio, a gallery visit, and art making. Wear your paint clothes!

Four Fri/Nov 1-22, 10:00-11:00 (ages 2-4)

Eight Sat/Oct 5-Nov 23, 10:00-11:00 (ages 2-4)

### Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, visit [cma.org](http://cma.org).

**Art Crew Characters** based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or [CommArtsInfo@clevelandart.org](mailto:CommArtsInfo@clevelandart.org).

### You Ask, We Answer

A visitor recently asked about the wishing well formerly located at the museum's main entrance, recalling, "I threw a lot of pennies into it during the 1960s and '70s."

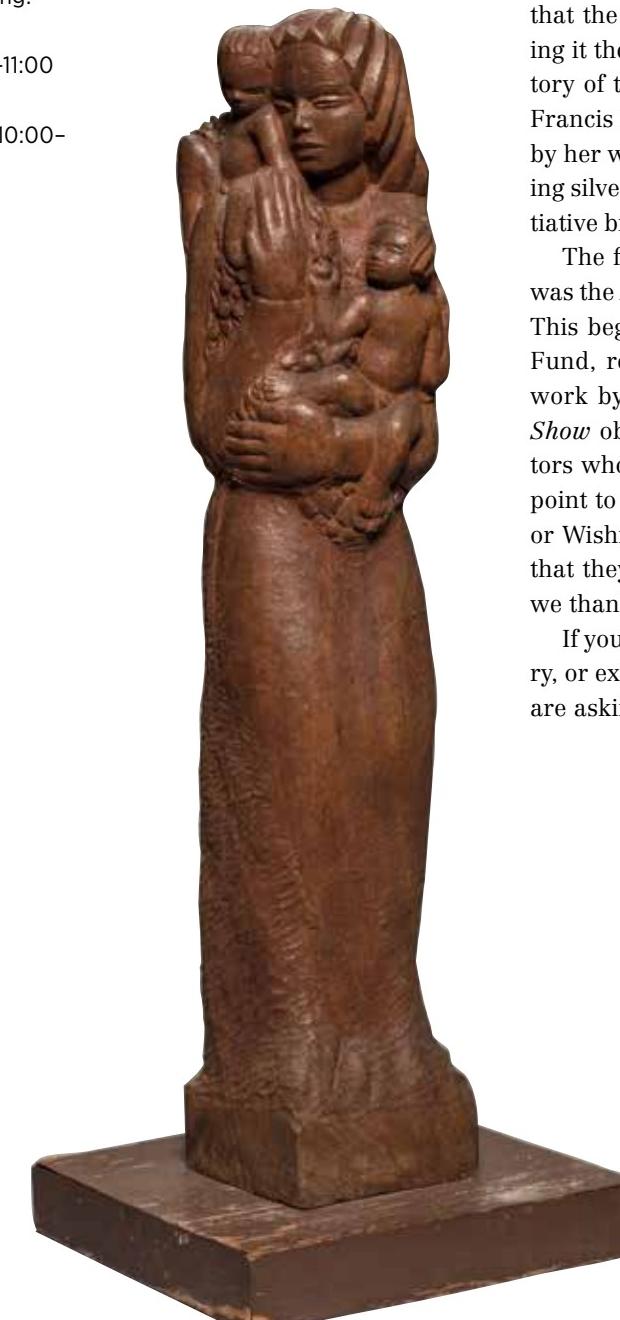
Currently installed in the Susan M. Kaesgen Education Gallery and Lobby, the beloved wishing well has a rather tortured history. It first arrived at the museum in 1929, having been sent by its dealer on instruction of (and promise of payment by) Harold Parsons, the CMA's European representative. Unfortunately, the latter had overstepped his authority, a fact made public by then museum director William Milliken in his autobiography, *Born Under the Sign of Libra*, in which he criticized Parsons for being "more rash than vigilant."

**Leslie Cade**  
Director of  
Museum Archives

This didn't prevent its exhibition, however. In anticipation of the museum's 25th anniversary in 1941, Milliken decided that the well should be used for a silver coin collection, calling it the Silver Jubilee Treasure Pool. In his unpublished history of the collection, he described museum benefactor Mrs. Francis F. Prentiss, "grand dame, with her beauty, heightened by her wonderful evening gown and her dazzling jewels, tossing silver dollars from across the Rotunda." The successful initiative brought in donations topping \$4,000 in the jubilee year.

The first artwork purchased with donations from the well was the *May Show* entry *Harvest* by Katherine Gruener Lange. This began the tradition of using the Silver Jubilee Treasure Fund, renamed the Wishing Well Fund in 1961, to acquire work by local artists. From 1944 to 1993, nearly 200 *May Show* objects were obtained through the fund. Museum visitors who contributed coins to the wishing well can justifiably point to an artwork bearing the Silver Jubilee Treasure Fund or Wishing Well Fund attribution on its gallery label and say that they helped make the acquisition possible. And for that, we thank you.

If you have a question about the museum's collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit [cma.org/ask](http://cma.org/ask). You ask, we answer.



**Harvest** c. 1944. Katherine Gruener Lange (American, 1903-1992). Wood; h. 76.2 cm. Silver Jubilee Treasure Fund, 1944.242

**Talks and Tours**

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

**Guided Tours** 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent. Visit [cma.org/daily-tours](http://cma.org/daily-tours) for topics.

**American Sign Language**

**Gallery Talks** Sat/Nov 16 and Dec 21, 1:00. Select CMA docent-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.



**Exhibition Tours** *Michelangelo: Mind of the Master* Through Dec 29, Wed and Thu/11:00, Sat and Sun/2:00. Tour ticket required. Participation is limited.

**Art Café at CMA** Second Tue of every month, 2:00–4:00. If you care or have cared for someone close to you, enjoy this special time just for you. A guided gallery tour the first hour is followed by a chance to connect with fellow participants during a Dutch-treat visit to the café. Register through the ticket center.

**Art in the Afternoon** First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

**FOURTH ANNUAL DISTINGUISHED LECTURE IN INDIAN ART**

**The Art of the Shahi Kingdoms: Exploring the Southern Silk Roads (c. 600s–900s)** Sat/Nov 2, 3:00, Gartner Auditorium.

Deborah Klimburg-Salter, University Professor Emerita at the Institute of Art History, University of Vienna, and associate in the Department of South Asian Studies at Harvard University, presents her most recent research on the Buddhist and Hindu sites along the southern Silk Roads.

Made possible by the Dr. Ranajit K. Datta in Memory of Kiran P. and S. C. Datta Endowment Fund

**Curator Talk: Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany** Fri/Nov 8, 6:00, Julia and Larry Pollock Focus Gallery (010). Curator Stephen Harrison leads a tour through the exhibition, which focuses on Louis Comfort Tiffany's passion for stained glass as a way to bring Nature's splendid color into the home. Free; ticket required. Space is limited.

**Curator Talk: Michelangelo: Mind of the Master**

Tue/Nov 19, 12:00, and Fri/Dec 13, 6:00, Kelvin and Eleanor Smith Foundation Hall. Curator Emily Peters leads a tour through the exhibition, which offers a unique opportunity to look over the shoulder of the artist and better understand his creative process. Preregistration and exhibition ticket required. Limit 25.

**CONTEMPORARY ARTIST LECTURE SERIES**

**Maria Hassabi: Paradox of Stillness** Sat/Dec 14, 2:00, Lecture Hall. Artist and choreographer Maria Hassabi (b. Cyprus) is based in New York City and Athens. Her performances and installations probe the relationship between the live body and the still image, utilizing stillness and the velocity of deceleration as both technique and subject. In her lecture "Paradox of Stillness," Hassabi discusses the distinct choreographic practice that she has developed over the years. Free; ticket required.

Made possible by the Fran and Warren Rupp Contemporary Art Fund

**Rhyton: The Buffalo-Slayer Goddess**

500–700. Iran, Sasanian, or Afghanistan, Gandhara. Silver; h. 19.1 cm. Leonard C. Hanna Jr. Fund, 1964.96. This object is emblematic of the works to be discussed in this year's Datta Lecture on Sat/Nov 2.

# Contemporary Art Lecture

**Maria Hassabi: Paradox of Stillness**

Sat/Dec 14, 2:00. The artist and choreographer explores the relationship between live body and still image. FREE; ticket required.

[cma.org/tickets](http://cma.org/tickets)

**Join In**

**Mindfulness at the Museum: Yoga & Meditation** Second Sat of every month. Yoga 10:30, Ames Family Atrium; Meditation 12:00, Nancy F. and Joseph P. Keithley Gallery (244). Clear your mind and refresh your spirit during yoga and meditation sessions led by experienced practitioners in the serene atmosphere of the museum. All are welcome; no prior experience is required.

**Pop-up Drawing Lounge**

Through Jan 5, 2020, Tue and Sun, 11:00–3:00, Parker Hannifin Corporation Donor Gallery. Drop in for a weekly pop-up drawing lounge related to *Michelangelo: Mind of the Master*. Whatever your skill level, we invite you to spend some time engaging your creative side. Closed Tue/Dec 24 and 31.

**DISCOVERY COURSE**

**Exploring Iconic Works in the CMA Collection** Fri/Nov 15 and 22, 7:00–8:15. Using the Must CMA brochure as the starting point, delve into iconic objects to consider their connections with other thought-provoking works on view. Instructors: Dale Hilton and Beth Segal. \$40, CMA members \$30. Limit 20. For those who would like an opportunity to socialize, join us for a special art-inspired cocktail at the bar in Provenance after the tour. \$12 per cocktail. Register through the ticket center. For more information, email [AdultPrograms@clevelandart.org](mailto:AdultPrograms@clevelandart.org).

**For Teachers**

**High School Teachers: Join Teen Summit!** Students in Teen Summit visit the museum over the course of three field trips to create a miniature 3-D exhibition. During these visits, they learn how to generate, prototype, and present ideas. Teen Summit culminates in an opening reception for families and friends, where the gallery boxes will be on view. Spring cohort dates are Wed/Jan 15, Feb 12, and Mar 11 and 18. For more information, contact Arcelia Gandlerilla at [agandlerilla@clevelandart.org](mailto:agandlerilla@clevelandart.org).

**Art Stories**

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children's books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children and their favorite grown-ups. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free.

**For Teens**

**Teen Art Meet-Up** Fri/Feb 21. Make art, explore the galleries, and socialize with other teens! Hosted by Teen CO•OP. For more information, visit [cma.org/teens](http://cma.org/teens).

## MUST CMA THE WORLD

Would you like to experience exciting art through travels with experts from the Cleveland Museum of Art? The **Must CMA the World** travel program gives museum members access to unusual destinations with CMA curators who have deep knowledge of the works of art that travelers encounter.

**Must CMA the World** each year offers director-led trips to distant locations and curator-led day trips to destinations easily reached by charter buses. "Our travelers enjoy great company and great conversations about the art, environment, and history that they see through the eyes of the museum's experts," says Annaliese Soden, director of stewardship and donor relations. "The trips feature private collections or behind-the-scenes tours that people could not experience if they traveled by themselves. Each trip is also enhanced through explorations of the local culinary scene and superior hotel accommodations."

### UPCOMING TRIPS

**Los Angeles, February 13–16, 2020** Active Leadership Circle members can accompany curator of Greek and Roman art Seth Pevnick to the J. Paul Getty Museum, take in a VIP preview of the acclaimed Frieze art fair, and tour impressive private collections and historically important residences designed by famed architects such as Pierre Koenig and Rudolph Schindler.



### Rivera Mural Road Trip

Curator of decorative art and design Stephen Harrison led a tour to Detroit last year.

designed by Eero Saarinen. Travelers must be CMA Insider members at the Champion level or above.

**Kansas City, September 29–October 4, 2020** Virginia N. and Randall J. Barbato Deputy Director and Chief Curator Heather Lemondes Brown and Clarissa von Spee, the James and Donna Reid Curator of Chinese Art, lead travelers on tours of the Nelson-Atkins Museum of Art and its Donald J. Hall Sculpture Park and a visit to the Crystal Bridges Museum of American Art in Arkansas. Travelers must be Leadership Circle members.

For further information or to register for a trip, contact Maria-Cristina Carbonell at 216-707-6875 or [mcarbonell@clevelandart.org](mailto:mcarbonell@clevelandart.org).

## See Floral Artistry

### Celebrating 30 Years of Floral Design for the Cleveland Museum of Art

Tue/Dec 3, 10:30, Gartner Auditorium. British designer Joseph Massie presents a floral demonstration at the museum. \$50 regular seating, \$100 patron preferred seating. Order online at [engage.clevelandart.org](http://engage.clevelandart.org) or call the ticket center at 216-421-7350. Limit two tickets per order.



JOSEPH MASSIE STUDIO

## GALLERY GAME

### What's Inside?



Guess what artwork is hiding inside each of these special packages in the CMA's mail room!

Stop by the information desk in the Ames Family Atrium to check your answers.

## Give the Gift of Membership

An annual membership to the Cleveland Museum of Art makes a unique holiday gift. This new colorful museum tote bag is just one of many benefits received with a gift membership.

Members also enjoy the following:

- FREE admission to special exhibitions for adults and children 17 and younger, and half-price for guests
- 15% off items in the CMA store
- 10% off in Provenance Café
- Priority registration and discounts to museum events, programs, and art classes
- Invitations to members-only parties and special exhibition preview days

For more information, please contact [membership@clevelandart.org](mailto:membership@clevelandart.org) or 216-421-7350.





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## New in the Galleries

### GALLERY 116

The ability to harmoniously combine intricate designs and varied colors was one of the unparalleled achievements of Islamic art. Repeated segments of Arabic text have been incorporated into the design of this silk textile: the phrase *good fortune and prosperity* is woven in ivory silk lozenges in one of the narrow bands, and in the wide band at the bottom, Kufic script in yellow silk extends the word *beatitude*.

This silk curtain fragment from the fabled Alhambra palace complex is among 14 textiles from Al-Andalus, or Spain under Islamic rule, on view until October 2020.

**Alhambra curtain fragment with decorated bands** 1300s. Spain, Granada. Silk: lampas and taqueté weave; 37.8 x 25.1 cm. Purchase from the J. H. Wade Fund, 1927.378

### COVER

**Ámà: The Gathering Place** Installation in the Ames Family Atrium by Emeka Ogboh (Nigerian, b. 1977). Photo: David Brichford